

In Recital

Let the Florid Music Praise!

Kimberley Denis, soprano

Candidate for the Master of Music degree

with

Shannon Hiebert, piano

Sunday, March 18, 2007 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**DEPARTMENT OF
MUSIC**

Program

Selected Arias
Ch'io mai vi possa from *Siroe* (1727) (Libretto by Nicola Francesco Haym) George Frideric Handel (1685-1759)
Bel piacere from *Agrippina* (1709) (Libretto by Vincenzo Grimani)
Lusinghe più care from *Alessandro* (1726) (Libretto by Paolo Antonio Rolli)

Auf dem Strom, op. 119 (1828) Franz Schubert (1797-1828)
(Text by Ludwig Rellstab, Translation by Emily Ezust)
Gerald Onciul, horn

Intermission

Vocalise, Op. 34, No. 14 (1915) Sergei Rachmaninoff (1873-1943)
Vocalise-étude en forme de habanera (1907) Maurice Ravel (1875-1937)

Pamela Denis, dance

On This Island, Op.11 (1937) (Text by W H Auden) Benjamin Britten (1913-1976)
Let the florid music praise!
Now the leaves are falling fast
Seascape
Nocturne
As it is, plenty

Vestigial Things
Music: Hide and Seek by Imogen Heap (b. 1977)
Pamela Denis, dance
Nicole Coppens, choreography

Selected Laments
Stepsisters' Lament from *Cinderella* (1957) Richard Rodgers (1902-1979)
(Lyrics by Oscar Hammerstein II)
Adelaide's Lament from *Guys and Dolls* (1950) Frank Loesser (1910-1969)
(Lyrics by Frank Loesser)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Denis.

Ms Denis is a recipient of a Social Sciences and Humanities Research Council (SSHRC) Canada Graduate Scholarship, A Walter H Johns Graduate Fellowship, a Beryl Barns Memorial Award (Graduate), a Swiss Ethnic Music Association Bursary, and a John and Logie Drew Graduate Scholarship in Choral Conducting.

Reception to follow in the Arts Lounge.

Texts and Translations

Ch'io mai vi possa from *Siroe*

Ch'io mai vi possa
Lasciar d'amare,
Non lo credete,
Pupille care!
Nè men per gioco
V'ingannerò, nò,
Voi foste, e siete
Le mie faville,
E voi sarete,
Care pupille,
Il mio bel foco
Fin ch'io vivrò.

Bel piacere from *Agrippina*

Bel piacere e godere,
E godere fido amor!
Questo fà contento il cor.
Di bellezza non s'apprezza lo splendor;
Se non vien d'un fido cor.

Lusinghe più care from *Alessandro*

Lusinghe più care
D'Amor veri dardi,
Vezzose volate
Sul labbro ne i guardi,
E tutta involate
D'altrui libertà.
Gelosi sospetti,
Diletti conpene,
Frà gioie e tormenti,
Momenti di spene,
Voi l'armi sarete
Di vaga beltà.

It is not possible

That I could ever
Cease to love you!
Do not believe,
O dearest eyes,
Not even in jest
Will I deceive you.
You were and are
My love's flame
And you will be,
Dearest eyes,
My true love
So long as I live.

Great Pleasure

'Tis great pleasure to enjoy,
To enjoy a faithful love!
This brings contentment to the heart.
Splendor is not measured by beauty,
If it does not come from a faithful heart.

Sweetest Flattery

Sweetest flattery,
True sign of love,
You fly about prettily,
There on the lips, in the glances,
And you steal completely
One's freedom.
Jealous suspicions,
Painful delights,
Between joy and sorrow
There are moments of hope,
You are the weapon
Of transient happiness.

Auf dem Strom

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüße,
Die ich noch ans Ufer sende,
Eh' dein Fuß sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!
Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie faßt mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehrend Schweifen
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begeg'n ich ihrem Blick.

On the River

Take the last parting kiss,
and the waved greeting
that I'm still sending ashore
before you turn your feet and leave!
Already the waves of the stream
are pulling briskly at my boat,
yet my tear-dimmed gaze
keeps being tugged back by longing!

And so the waves bear me forward
with unsympathetic speed.
Ah, the fields have already disappeared
where I once discovered her!
Blissful days, you are eternally past!
Hopelessly my lament echoes
around my fair homeland,
where I found her love.

See how the shore dashes past;
yet how drawn I am to cross:
I'm pulled by unnameable bonds
to land there by that little hut
and to linger there beneath the foliage;
but the waves of the river
hurry me onward without rest,
leading me out to the sea!

Ah, before that dark wasteland
far from every smiling coast,
where no island can be seen -
oh how I'm gripped with trembling horror!
Gently bringing tears of grief,
songs from the shore can no longer reach me;
only a storm, blowing coldly from there,
can cross the grey, heaving sea!

If my longing eyes, surveying the shore,
can no longer glimpse it,
then I will gaze upward to the stars
into that sacred distance!
Ah, beneath their placid light
I once called her mine;
there perhaps, o comforting future!
there perhaps I shall meet her gaze.

On This Island

1. Let the Florid Music Praise!

Let the florid music praise,
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on, shine on.

O but the unloved have had power,
The weeping and striking,
Always; time will bring their hour;
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

2. Now the Leaves are Falling Fast

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.

Whispering neighbours, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the separate knees.

Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

3. Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam,
and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf,
And the gull lodges
A moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror
And all the summer through the water saunter.

4. Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And th'Americas incline
Coasts towards her shadow line.

Now the ragged vagrants creep
Into crooked holes to sleep:
Just and unjust, worst and best,
Change their places as they rest:
Awkward lovers lie in fields
Where disdainful beauty yields:

While the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;
Calmly till the morning break
Let him lie, then gently wake.

5. As It Is, Plenty

As it is, plenty;
As it's admitted
The children happy
And the car, the car
That goes so far
And the wife devoted:
To this as it is,
To the work and the banks
Let his thinning hair
And his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not;
When nothing was enough
But love, but love
And the rough future
Of an intransigent nature
And the betraying smile,
Betraying, but a smile:
That that is not, is not;
Forget,
Forget,
Forget.

Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major
And final, final, final, final, final, final.

Stepsisters' Lament

Why would a fellow want a girl like her,
A frail and fluffy beauty?
Why can't a fellow ever once prefer
A solid girl like me?
She's a frothy little bubble with a flimsy kind of charm,
And with very little trouble I could break her little arm!
Oh, oh, why would a fellow want a girl like her,
So obviously unusual?
Why can't a fellow ever once prefer
A usual girl like me?
Her cheeks are a pretty shade of pink,
But not any pinker than a rose is.
Her skin may be delicate and soft,
But not any softer than a doe's is.

Stepsisters' Lament (cont'd)

Her neck is no whiter than a swan's.
She's only as dainty as a daisy.
She's only as graceful as a bird.
So why is the fellow going crazy?

Oh why would a fellow want a girl like her,
A girl who's merely lovely?
Why can't a fellow ever once prefer
A girl who's merely me?
What's the matter with the man?
What's the matter with the man?
What's the matter with the man?

Adelaide's Lament

The av'rage unmarried female basic'ly insecure
Due to some long frustration may react
With psychosomatic symptoms difficult to endure
Affecting the upper respiratory tract.

In other words, just from waiting around for that plain little band of gold
A person can develop a cold.
You can spray her wherever you figure the streptococci lurk,
You can give her a shot for whatever she's got but it just won't work.
If she's tired of getting the fisheye from the hotel clerk,
A person can develop a cold.

It says here:
The female remaining single just in the legal sense
Shows a neurotic tendency. See note
Chronic, organic syndromes toxic or hypertense
Involving the eye, the ear, and the nose, and throat.

In other words, just worrying whether the wedding is on or off
A person can develop a cough.
You can feed her all day with the Vitamin A and the Bromo Fizz
But the medicine never gets anywhere near where the trouble is.
If she's getting a kind of a name for herself and the name ain't "his"
A person can develop a cough.

And furthermore, just from stalling and stalling
And stalling the wedding trip,
A person can develop La grippe.
When they get on the train for Niag'ra and she can hear church bells chime
The compartment is air conditioned and the mood sublime
Then they get off at Saratoga for the fourteenth time,
A person can develop La grippe, La grippe
La post nasal drip
With the wheezes and the sneezes and a sinus that's really a pip!
From a lack of community property and a feeling she's getting too old,
A person can develop a bad, bad cold.

Upcoming Events

March

19 Monday

Visiting Artist

Wendy Markosky, organ

12:00 pm - Organ Masterclass

Free admission

4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)

Free admission

20 Tuesday

Visiting Artist

Neil Cockburn, organ

1:00 pm

Lecture Recital

(Graduate Keyboard Seminar)

Free admission

4:00 pm

Organ Masterclass

Visiting Artist Neil Cockburn

Free admission

22 Thursday, 8:00 pm

World Music Concert

The Texture and the Weave:

Songs in times of Struggle

Admission: \$10/stud/sen, \$15/adult

For more information,

please call 492-0212

23 Friday, 8:00 pm

Indian Music Ensemble

Sharmila Mathur, Director

Admission: \$10/stud/sen, \$15/adult

24 Saturday, 6:00 pm

University of Alberta Madrigal Singers

Annual Dinner, Concert and Silent Auction

Leonard Ratzlaff, Conductor

Delta South Hotel

Tickets: \$100.00/person

For more information, call 975-4508

24 Saturday, 8:00 pm

West African Music Ensemble

Robert Kpogo, Director

with guests Wajjo Drummers, steel pan,

Olga Dominguez (Haitian voodoo dance)

accompanied by Flavio Rojas, Wajjo Drummers

Admission: \$10/stud/sen, \$15/adult

25 Sunday, 3:00 pm

Music at Convocation Hall II

Tanya Prochazka, cello

Guillaume Tardif, violin

Milton Schlosser, piano

"The French Connection"

Piano Trio Concert

Works by Debussy, Ravel, Fauré

Admission: \$15/stud/sen, \$20/adult

26 Monday, 12:00 pm

Noon Hour Organ Recital

A variety of organ repertoire played
by students, staff and guests

of the University of Alberta Department Music

Free admission

30 Friday, 8:00 pm

University of Alberta Concert Choir

Debra Cairns, Conductor

Program will feature Duruflé's *Requiem*

with Marnie Giesbrecht, organ

Apryl Hewlett, soprano

Rover Lai, baritone

Guest artist and choir alumnus

Philip Chow, organ

West End Christian Reformed Church

Admission: \$10/stud/sen, \$15/adult

31 Saturday, 8:00 pm

Visiting Artist Recital

Lorna Peters, harpsichord

Program will include works by Böhm, Couperin,

Purcell, d'Anglebert, Rameau, Royer and Balbastre

Admission: \$15/stud/sen, \$20/adult

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building

Please note: All concerts and events are subject to change without notice. Please visit
our website: www.ualberta.ca/music or call 492-0601 to confirm concert information

(after office hours a recorded message will inform you of any changes to our
schedule).

